

**MEDIA RELEASE**

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## Touch and Temperature

Curated by Michael Rees

October 2nd through November 30<sup>th</sup>, 2004

Opening Reception: Saturday, October 2nd, 6:00 to 9:00 PM

**SUZANNE ANKER MARKUS BAENZIGER MATTHEW BARNEY LOWELL BOYERS MARY ELLEN CARROLL  
PETER DUDEK JONMARC EDWARDS JOHN GERRARD MICHAEL JOAQUIN GREY GRAHAM GUERRA  
MARA HASELTINE DOUG HENDER LYNN HERSHMAN Yael KANAREK GOLAN LEVIN FABIAN MARCACCIO  
STEVE MILLER MICHAEL NAJJAR JOSEPH NECHVATAL SABINA OTT CASEY REAS MAKAI SMITH  
MICHAEL SOMOROFF TED T. STANKE JAMES STEWART MARY ANN STRANDELL MICHAEL ZANSKY**

Ray Kurzweil, futurist and inventor, suggests that by the year 2030, one thousand dollars of computing power will be equal to the processing capability of all of the minds of all of the humans on earth. This is a result of Moore's Law, the famous observation made by Gordon Moore that the number of transistors per square inch on integrated circuits has doubled every year since the integrated circuit was invented, while remaining the same price. Kurzweil believes that this simple fact will revolutionize human kind, forcing it to evolve and adapt and probably download them into the machine. These are somewhat chilling visions and yet most artists have seemed to continue either blissfully ignorant or defiantly unruly.

Jaron Lanier, inventor and programmer, called Kurzweil and his ilk in artificial life and artificial intelligence circles cybematic totalists. These totalists define consciousness and life narrowly so as to fit it into the representational model of binary utopian description, the computer. This show picks up on the cybematic totalists concepts that eventually, because of the superior processing power of computers, we will upgrade ourselves to computer hardware as robots or other virtual entities. This is the start point for the show as it examines the temperature of human expression against the backdrop of cybematic totalism.

It seems a fruitful and fanciful exercise to check in on art across the gradient of the temperature of making. Temperature in this case is defined as the distance from the hand to the piece. It is a measure of a gradient across the hand made to the man made to the machine made. Closer to the work seems to be hotter while further tends to be cooler, less intimate and personal. Touch and Temperature will include many such relationships in a confusing and dizzying array of art work. It may be difficult to lay such easy methodologies upon the show.

In the show there are distinct territories for the works: from figure to landscape to language to network to abstraction. These territories share tendrils and relationships to each other in a complex gradient. What may seem to occupy the landscape is really a network. What seems preoccupied with form is rather a language. What appears abstract is actually an anatomy.

Touch and Temperature is a realm of sensibility that is informed by this personal network and by the gradient of categories. It is about an artistic sensibility that takes place against the growth of computers in our culture. It is to consider the upper world of art and sensibility while keeping a firm paranoid eye on the lower world, the pipes and bandwidth, bits and bytes of the machine. It is to check the cool system of computer representation and its denial of what it cannot represent. In the upper world it engages ideas of what is post human, what is metaphysical, existential and political.

Michael Rees works in a broad continuum of sculpture practice-utilizing performance, animation, video installation, sculptural objects, computer software programs and interactivity. He has shown at the Whitney Museum twice and has had numerous exhibitions both in the United States, Germany, Turkey, and Spain. Michael's work has been exhibited in New York galleries and recently at the Deborah Colton Gallery for the international debut of Integrating the Digital Consciousness, Houston. The works of Michael Rees are in many major private and public collections and he will be having an exhibition at the Aldridge Museum this September. In addition to a prestigious list of reviews and critical essays, Michael's "Putto series" is featured on the cover of Sculpture Magazine in September 2004 also.

Deborah Cotton Gallery is founded on being an innovative showcase for ongoing presentation and promotion of strong historical and visionary contemporary artists world-wide, whose diverse practices include paintings, works on paper, sculpture, video, photography and conceptual future media installations. The gallery aspires to help provide a positive forum for conceptual dialogue through connecting Texas, national and international artists.